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ABSTRACT

Partners in Arts and Learning (PAL) is a continuous school-and community-based program which promotes arts in education in all the arts disciplines for all students; encourages the use of professional artists in classrooms as teachers and exemplars; promotes the use of artists as leaders of professional development workshops; builds support for the arts in education; and supports planning and implementation of the Maine Learning Results. This planning manual is designed to help schools and their communities form successful, working arts in education advocacy teams. Drawing upon national and local resources and staff experience, the manual offers step-by-step assistance in finding and recruiting team members, getting the team to identify and work toward common goals, inventorying community and school resources for arts education, developing a 3-year plan for improving arts education for all students, and publicizing and garnering public support for arts education. Specifically, it tells how to apply for PAL grants and provides sample forms and resource lists. (BT)

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Partners in Arts and Learning Planning Manual: A Guide for Arts Education Planning and Advocacy Teams.

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MAINE ARTS COMMISSION

PARTNERS IN ARTS & LEARNING PLANNING MANUAL

A Guide for Arts Education Planning and Advocacy Teams

MISSION

The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and cultural programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the needs and aspirations of persons in all parts of the state.

To carry out this Mission, which is drawn from the Commission's enabling legislation, the Commission will support programs and partnerships that:

- engender a cooperative environment within the arts field that results in more efficient delivery of programs and services;
- further the goals of the State as articulated by its elected leadership, advancing the arts through activities in such areas as technology, education, and the economy;
- have the potential to change lives by giving people of all ages the opportunity to come into meaningful contact with artists and art-making; and
- build a broad support base for the arts by increasing local capacity for arts-making and arts presenting, and by increasing local advocacy.

GUIDING PRINCIPLES

The actions of the Commission are guided by the following basic principles. In all of its programs, the Commission will:

1. Value artistic quality and cultural diversity, which may be represented in many forms and achieved in many ways;
2. Engage widely and deeply the public it seeks to reach, recognizing that access and impact of the kind that changes lives are both immediate and long-term goals;
3. Act locally, because it is at the local level that access and impact are most readily achieved and sustained; and
4. Work collaboratively and promote collaboration in order to increase the impact of the Commission's resources, and to foster relationships and commitments that build infrastructure beyond the Commission's involvement.

In acting on these principles, the Commission will look for evidence that the public is a clear beneficiary; that available resources (including but not limited to money) are being used efficiently; that additional resources are being leveraged to ensure success, sustainability, and commitment; and that the local capacity to carry on the work begun becomes greater as a result of these efforts.

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MAINE ARTS COMMISSION

PARTNERS IN ARTS & LEARNING PLANNING MANUAL

A Guide for Arts Education
Planning and Advocacy Teams

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FOREWORD

Every child deserves access to a balanced education that:

- addresses and supports the development of all areas of human behavior: physical, intellectual, emotional, aesthetic, and social;
- develops problem-solving ability, information processing ability, sensory perception, and various means of self-expression; and
- recognizes complex interactions of all these capacities, founded upon a broad understanding of human behavior.

We believe that study and participation in the various arts disciplines helps to provide a balanced education for all students. All arts disciplines provide both a record of human history and a direction for our future endeavors. They are rigorous academic subjects and can be taught as such. The arts are so much a part of the fabric of our lives that they can and should be a part of every curriculum. The Maine Arts Commission's Arts in Education Program exists to assist schools and communities in integrating the arts into all aspects of learning and life, particularly, K-12 education.

PARTNERS IN ARTS & LEARNING (PAL)

Partners in Arts & Learning (PAL), the centerpiece of the Maine Arts Commission's Arts in Education Program, is a continuous, school- and community-based program. PAL promotes arts in education in all the arts disciplines for all students, encourages the use of professional artists in classrooms as teachers and exemplars, promotes the use of artists as leaders of professional development workshops, builds support for the arts in education, and supports planning and implementation of the Maine Learning Results.

- By school year 2000-01, every school system in Maine will have had an opportunity to participate in PAL.

- In school year 2001-02, the 3-year PAL cycle of support will begin again, building upon successes and information gained in the preceding three years.

PAL PLANNING MANUAL

This manual is created to help schools and their communities form successful, working arts in education advocacy teams. Drawing upon national and local resources and staff experience, the manual offers step-by-step assistance in finding and recruiting team members, getting the team to identify and work toward common goals, inventorying community and school resources for arts education, developing a 3-year plan for improving arts education for all students, and publicizing and garnering public support for arts education.

PAL GUIDELINES 10

INTRODUCING THE PAL GRANT

Goal

Students, teachers and community members will have increased arts education opportunities through planning, visiting artists, professional development, curriculum development, advocacy, community building, and funding.

On a three year rotating cycle, school systems across the state are invited to participate in PAL. Superintendents receive the invitation in December to participate in the following school year. School board chairs, principals, arts specialists, curriculum coordinators, and special education teachers are alerted that their schools are eligible for PAL grant funds. The general community learns of this opportunity through newspaper articles and public service announcements.

PAL guidelines are designed to promote the Commission's goals while being as flexible as possible to allow schools and communities to meet their own needs and to develop sustainable programming in the arts.

The Maine Arts Commission encourages school systems to see the arts as part of ongoing academic and creative learning. Some schools have used PAL grant funds to plan for and implement the Maine Learning Results. The PAL program is an opportunity for students, teachers, parents, and administrators to experience the arts as a creative force in their own lives.

Following successful completion of the PAL cycle, the school system will:

1. know what arts education opportunities exist in its schools and communities;
2. have a workable 3-year plan for increasing arts opportunities; and
3. have engaged artists for performances, classroom workshops, and /or professional development sessions with teachers.

Professional artists bring new ideas, skills, energy, and enthusiasm to schools and communities. Their enthusiasm for their art and for learning is contagious.

Professional artists bring new ideas, skills, energy, and enthusiasm to schools and communities. Their enthusiasm for their art and for learning is contagious.

Partners in Arts & Learning (PAL) Grant Program

- reaches all public schools on a three year rotating basis;
- involves school systems, rather than individual schools or classrooms, through their superintendents;
- works with school systems to identify and achieve goals for student learning and success;
- provides training, information, and grant money;
- supports implementing the Maine Learning Results and promotes the use of professional artists and arts educators to help achieve implementation; and
- promotes artists residencies, professional development for teachers, arts-integrated curricula, and advocacy and information projects in the arts.

Application Procedure

Participation in the PAL program is by invitation. Superintendents receive invitations and must respond on behalf of their school districts. Each superintendent assures that matching funds will be made available and agrees to the guidelines listed below. Once the superintendent accepts the invitation the school system and the Maine Arts Commission enter into a year-long contract.

Invitation / Eligibility Schedule

The PAL invitation schedule is as follows:

FY '00	
(school year '99/00)	Superintendent regions 6,9 (generally, Franklin, Oxford, Androscoggin, York counties)
FY '01	
(school year '00/01)	Superintendent regions 1,3,4,7 (generally, Aroostook, Washington, Hancock, Cumberland counties)
FY '02	
(school year '01/02)	Superintendent regions 2,5,8 (generally, Somerset, Piscataquis, Penobscot, Kennebec, Sagadahoc, Knox, Waldo, Lincoln counties)

For specific information about when your school system is scheduled for participation, contact the Maine Arts Commission. School systems are contacted in December of each year so that the PAL grant opportunity can be discussed with the school board and the required matching funds can be incorporated into the school budget.

Funding

PAL grants are for one year only, are based on student population and are, generally, $2.00 per student. Smaller school systems may receive at least $1,000 regardless of population.

PAL grant funds must be matched with 1:1 (one dollar to one dollar) funding. Ideally, new money will be committed to the arts from school budgets and community sources. However, money already used to support arts opportunities (arts-related field trips and visiting artist workshops and performances, for example) may be used as the match for Commission funds. Teacher salaries may not be used as the match except as teachers are "released" to participate in the planning process.

Maine Arts Commission funds may not be used for staff or faculty salaries or to supplant staffing responsibilities that the school systems or the State mandate, to purchase equipment or make capital improvements. The Commission encourages the involvement of new community members, businesses, local arts organizations, and service organizations as partners in planning, implementing, and raising funds to support arts education. Ongoing advocacy and fundraising should be part of the school system's PAL Plan.

Maine Arts Commission PAL grant funds will be distributed in two payments:

1. one-third after the PAL team/committee is formed and the Arts Assessment Survey is completed and submitted to the Commission; and
2. the final 2/3 when the school system's 3-year arts plan is received and accepted.

Three-year PAL Plans must be submitted and approved within the funding year. School systems may carry the PAL funds into another fiscal year.

TIMELINE

Year 1

December	Invitations to participate in PAL program are sent to superintendents; companion information is sent to principals, school board/committee chairmen or chairwomen, and specialists
April - June	Superintendent accepts the Commission's invitation to participate; initial selection and orientation of committee members
July	Letters of Agreement (LOA) issued to school districts accepting PAL program invitation
September	Orientation provided by the Maine Arts Commission; begin regular (at least monthly) PAL team meetings; PAL team meetings to complete the Arts Assessment Survey
October - January	**Arts Assessment completed and submitted to Commission;** begin 3-year PAL Plan, include PAL staff in at least one meeting
February - March	**Complete 3-year PAL Plan and submit it** to Arts in Education (AIE) Committee for acceptance; begin first year implementation
January - June	Implement strategies outlined in PAL Plan
May	**Deadline for submission and acceptance of 3-year plan to Commission's AIE Committee**
June - July	Complete evaluation on first year of your 3-year plan and submit final/interim report form to Commission; celebrate; decide on next steps
August 1	**Deadline for Interim/Final Reports**

Years 2 and 3

September	Re-convene PAL team, fill vacancies, recruit new members, review PAL Plan; bring new members up-to-date, modify 3-year plan, begin action steps to fulfill this year's goals

October - May	Implement action steps, include fundraising and advocacy as well as hands-on arts activities and professional development; document and publicize all of your work, meetings, activities, and achievements.
*December	*New sites are invited to participate in a new round of PAL funding*
June	Evaluate and celebrate; lay the ground work for next year

Year 4

The Maine Arts Commission returns with funding support for your school district's arts in education program. Your superintendent will have been contacted in December of the previous year. He or she must have accepted the invitation on behalf of your school district to participate in the latest round of funding.

GUIDELINES

The superintendent or designee

- accepts the Maine Arts Commission's invitation to participate in the PAL program, signs a Letter of Agreement and agrees to complete the following:
- identifies and convenes a PAL team which will be responsible for creating and implementing the 3-year plan to increase arts opportunities for children in the school system. The committee should include representatives from education (teacher, administrator, parent, student), business, local arts organizations, health and safety, and other community leaders. The plan should complement arts education curriculum and opportunities that already exist;
- commits appropriate school resources, both fiscal and personnel, to meet the matching requirements and ensure successful completion and implementation of the committee's plan;
- keeps accurate records of expenditures and activities associated with the PAL grant and provides information for fiscal reporting and program evaluation;
- submits a 3-year plan to the Maine Arts Commission; and
- following completion of the grant period, submits a final/interim report form.

The PAL Committee/Team

- completes the Arts Assessment Survey for the school system and submits it to the Maine Arts Commission;
- develops a 3-year plan to support, improve, and/or expand arts education opportunities for all children and takes steps to carry out the plan. The plan should be tied to Maine Learning Results and other local school

improvement efforts. The PAL Plan must include a Vision Statement, Mission Statement, Goals, Action Steps, Timeline (indicating who is responsible for activities), Evaluation. (These elements are described more fully in PAL Help Directory under Results Planning Process. Please consult these pages when developing the PAL Plan);
- publicizes PAL activities and communicates with parents, school committee/board members, and the community at large; and
- documents and evaluates all projects and activities associated with this grant and submits materials/information to the superintendent to complete the Final/Interim Report form.

The Maine Arts Commission

- provides technical support to the local PAL team as its members develop their 3-year plan;
- provides support to team leaders in such skills as facilitating and running effective meetings, conflict resolution, planning strategies, and fundraising;
- contributes funds (which must be matched) to assist with creating and implementing the school system's 3-year PAL Plan;
- provides a roster of artists available for workshops and performances;
- provides "how to" guides (Hosting Artists, for example); and
- provides awareness, advocacy materials and research documentation on the value of learning in and through the arts.

Checklist

1. Superintendent has signed and returned the Letter of Agreement (LOA)
2. PAL team is identified, selected and working
3. Arts Assessment Survey completed and a copy sent to Nancy Salmon at the Maine Arts Commission (receive 1/3 grant payment)
4. PAL team publicizes its work in local papers
5. PAL team develops its 3-year arts education plan
6. PAL team publicizes its work in local papers
7. 3-year PAL Plan is submitted to the Maine Arts Commission AIE Committee for comment/acceptance in early winter and no later than May 1st (receive last grant payment)
8. Implement first year of plan
9. Send Final/Interim Report with documentation and evaluation of process and products to Nancy Salmon, Maine Arts Commission **Report Deadline—August 1**

PLANNING

Planning Prologue

Formal evaluation shouldn't happen until later, when there is more to evaluate. Evaluation is mentioned here, at the beginning, because the PAL team needs to plan for evaluation up front, and most don't. Evaluation starts with good planning. If both goals (what you want to do/change) and action steps (how you're going to do/change it) are clear, the team will know if and when activities or events are successful, or have a good idea about why they weren't. There is more information about evaluation later in this booklet.

Documentation, a record of what has happened, also requires planning. It's easier to document as you go along, rather than try to re-create the conversation or activity later. Document PAL team work (with meeting minutes, photos) and any projects/plans carried out (photograph or video artists and children working together or have children draw and write about the artist's visits, for example). Documentation helps those who carry on the PAL team efforts build on successes.

Planning Basics

Ideally, the PAL team/committee will hold monthly meetings that are scheduled on the same day, time, and place throughout the year. This avoids confusion and allows committee members to plan ahead to participate fully.

Using a skilled facilitator for a few meetings can often expedite meetings and get the PAL team off to a good start with some immediate accomplishments. The PAL staff is often available for this role or can suggest someone, or invite someone from your community who has facilitation skills.

Members of the PAL team should leave each meeting with a short list of tasks to be accomplished before the next meeting (homework or a "to do" list). The assignment may be as simple as writing down three ideas to present at the next meeting.

Producing an agenda for the next meeting before everyone leaves the current meeting creates a smoother, more productive upcoming meeting. That next meeting is easier to get started and committee members can arrive focused and knowing what to expect. *(See PAL Help Directory, Monthly Meeting Agenda)*

Arts Assessment Survey

The Arts Assessment Survey is a tool for both engaging more people in arts education advocacy and developing the 3-year PAL Plan. Completing the Arts Assessment Survey allows everyone to have the same information about the current arts education offerings and resources in the schools and community. The survey asks for specific information about classes taught, money committed in the school budgets, artists, and community arts organizations in your area. The concrete information in the completed Arts Assessment Survey can be used as an advocacy tool. It is information the school board needs in order to make decisions about funding arts programs. Having the PAL team present the results of the Arts Assessment Survey can be an effective way to gather or show support for increased funding for arts education.

The completed Arts Assessment Survey is the background information needed to plan for increasing arts education opportunities for children and adults in your schools and community. *Appendix I: The Arts Assessment Survey*

The 3-Year PAL Plan

The 3-year PAL Plan for increasing arts education opportunities, created by the PAL team, is a map. Creating and publishing a plan helps gain consensus on the goals your school system wants to reach and helps focus everyone's efforts on reaching those goals.

The PAL Plan is a living document that is a flexible and practical guide for implementing and evaluating activities and programs. Such a plan can energize a school system and create a clarity of purpose for arts education that can be reflected in program decisions, staffing choices, and funding priorities.

Such a plan can energize a school system and create a clarity of purpose for arts education that can be reflected in program decisions, staffing choices, and funding priorities.

This 3-year PAL Plan should be reviewed and amended annually. It is not written in stone and can be modified. Goals may change as new circumstances arise. The routes to reach the goals can change.

Each school system's PAL Plan will be unique; there is no such thing as the one right plan. A plan is right if it provides the steps to increased and improved arts education for students in your school community.

The Strong PAL Plan

- is a framework for guiding decisions about arts education improvement and integration for the next three years;
- is based on what was learned through the Arts Assessment Survey. What arts education program strengths can be built upon? What is missing or needs to be added?;
- complements arts education curriculum and resources already in place;
- is outcome-based and student centered as much as possible — written in language that talks about what will change or be improved for students, teachers, and/or the school/community learning environment;
- addresses the needs of the diverse members of the school community including cultural and ethnic minorities and students who are at-risk or have special needs or learning styles;
- is tied to Maine Learning Results and other local school improvement efforts;
- includes participatory arts activities lead by professional artists;
- includes on-going advocacy and fundraising activities including presentations to the school board about the importance of arts education and the successes the school district has achieved; and
- outlines documentation and evaluation methods for all projects and activities associated with this grant

See Appendix II: PAL Plans

Such a plan can energize a school system and create a clarity of purpose for arts education that can be reflected in program decisions, staffing choices, and funding priorities.

Documentation

Documentation is a record of what has happened and is as important as evaluation. It is easier to document decisions, activities, artist visits, conversations, and learning as they happen rather than try to remember several months later. Documentation allows others to pick up where one PAL team/committee left off and carry the work forward, rather than starting at the beginning each time. Documentation allows you and others to notice what has been accomplished. Documentation can take many forms and fit many needs.

- Meeting agendas and minutes are necessary documentation to remember what plans and decisions were made, and what actions were taken. This helps the PAL committee move forward rather than spinning its wheels. For people who were unable to attend, agendas and minutes help them to catch up. PAL committee meeting minutes can be the basis for a report to the school board or town budget committee.
- Newspaper articles document efforts and also inform the larger community. Copy them for files and for the Final Report to the Commission.
- Photographs, videos or recordings of children working on arts projects, presenting plays or music, or working with the guest artist are excellent records. They can be used when advocating for arts programs before the school board or with businesses. Photographs of teachers creating together or artists and teachers working together remind people of the

process and what was learned. Invest in a camera or get parents, students or other volunteers to photograph activities of the grant project. Include photographs in the Final Report to the Commission and keep some for the school district's own records. The Maine Arts Commission is always looking for good photos and student work to reproduce in its newsletter.

- Children's art work, journal writing, or creative writing (stories written or spoken) can be a part of documentation. Color photocopies are excellent ways to document original art work. Make copies for your records and for the Final Report to the Maine Arts Commission. Children and their parents can keep the original work.
- Your school system's PAL Plan is a working document that will help direct your efforts for several years to come. Have copies available in all schools, in the superintendent's office, with the parent/teacher group, and with committee members, at least. One copy goes to the Maine Arts Commission before your final grant payment is released. Make sure you present your PAL Plan or its highlights at your school board meeting. The Maine Department of Education should have a copy as a part of your school improvement or Learning Results plan.

Evaluation helps to maximize the impact of resources and determine good use of time, energy, talent and money.

EVALUATION

We evaluate all the time. Evaluation is a part of our every day lives: "Is this the best way to get to the store?" "If I take this job will I miss better opportunities?" "Is my son progressing well in school?" People make decisions or adjust plans based on the information from their evaluation or research.

Evaluation is part of the circle (with planning, action steps, modification) of developing productive plans, programs or activities. It is a part of every creative pursuit from making a painting to designing a machine to organizing a household.

The Maine Arts Commission wants to know how the PAL team's work was successful in accomplishing the goals you have identified as important to your community. What strategies or action steps worked? What actions or goals had to be modified? What helpful hints can be shared with other school districts? How can the Commission improve its programs? What can artists do to improve their work with school districts?

An informal evaluation is built into each PAL committee meeting: "Review your meeting accomplishments." When comparing the accomplishments with the items on the agenda, there can be a snapshot of success, an evaluation. This evaluation aids in making changes to improve the next meeting. Program and project evaluation is a more formal version of this process.

Evaluation helps to maximize the impact of resources and determine good use of time, energy, talent, and money. Evaluation allows others to build upon what has already been learned or accomplished.

Evaluation Considerations

What does the PAL team want to know? Does it need statistical information that measures quantity? (How many children attended the performance? How many new skills were presented? Did the majority of teachers find the in-service workshop valuable?) Or, is information about the quality of the experience important to measure? (How was the artist residency valuable? What ideas will be used in a teacher's classroom in the next two weeks? What topics related to the artist's visit did the students talk about? How can mask-making be included in the curriculum? How do new information and skills effect Learning Results implementation or assessment?) Collecting both quantitative and qualitative information creates a broader understanding of the value of an activity.

Each district's PAL team will be conducting on-going, informal evaluations of the PAL program. The Maine Arts Commission will conduct formal evaluations of the PAL program in 2001 to determine modifications needed to accomplish both AIE Program and Commission goals. PAL sites are required to complete a Final Report which includes a project summary, quantitative and qualitative evaluations, and budget information. (What happened? How many were involved? How well did it happen? How much did it cost?) *See Appendix II, Final Report Form.*

Evaluation Tools

- **Surveys and Questionnaires** are widely used evaluation tools. Most use both closed-ended questions (yes, no, or answers with numbers) and open-ended questions (which require sentences or phrases to answer). Be as specific and concise as possible with questions. Short surveys (one page or less) that take a limited amount of time (10 minutes) are answered more frequently than complex surveys. Always offer an opportunity for additional comments.
- **Interviews** can get more in-depth information. Interview several students, parents, and teachers about their response to an activity your committee sponsored. Use open-ended questions and be willing to wait for the response. (Tell me what you liked about the workshop. What would have made the activity more valuable or enjoyable?) Asking the same questions of all interview participants allows for a comparison of their responses.
- **Journals or Portfolios** can offer great insight into what people are learning from activities that happen over time, during an artist residency, for example. Students, teachers, and/or parents can keep a diary/journal of ideas or responses to the activities, or collect drawings or writings. Standard questions can help get people thinking along the same lines. For example: What was gratifying to you? What was challenging? What insight did you have into your own work or learning styles? What was a goal of the activity for you? For the instructor? Reviewing and sharing this information often unearths wonderful anecdotal information. **Setting up the expectation of sharing journals and portfolios is important so that there is no breach of anticipated confidentiality.**

- **Rubrics** offer a visual way to get information about the range of success or accomplishment. Creating the rubric requires some agreement upon what is expected at each level of success from basic to accomplished. Once created, the rubric is a quick evaluation tool.

Final Report

The Final Report Form is part of the original packet sent to the superintendent when she or he agreed to participate in the PAL Program. It is also included in this manual under *Appendix II: Examples and Forms*. The superintendent or designee is responsible for completing the information on this form and must sign it. In cases where all the grant funds are not used in the first year the same form must be submitted as an Interim Report. **The final (or interim) report form is due no later than August 1 of the grant year.**

Stories help decision makers understand how the arts challenge our children to learn and grow and build our communities.

The Final Report is the official record of efforts and accomplishments, and is an accounting of how both the Maine Arts Commission grant and matching funds were spent. It includes:

- a summary of the activities and accomplishments carried out through the PAL grant from the Maine Arts Commission and those supported by the school system's matching funds;
- a financial report of expenses and income including the school system's matching funds;
- photographs, videos, webpage listings or copies of children's artwork created through the grant;
- copies of newspaper articles or publicity items; and results of any evaluations conducted about programs or activities supported through the grant or matching funds.

The Commission is always interested in any anecdotal information, stories about how children changed, or how teachers, parents, and administrators tried new skills. Quantity measures are important, but stories help decision makers understand how the arts challenge our children to learn and grow and build our communities.

The PAL team can use the Final Report as the basis of a presentation to its school board, parent/teacher organization, and/or the community and business groups that have supported work on the PAL project. The Final Report can also convince other groups to support next year's arts projects.

Awards and Thank You

This is an exciting project. Many people will participate in a variety of ways, large and small. Remember to thank everyone publicly and privately.

School teachers and administrators are among the most heavily burdened of public employees. Yet many create additional arts education opportunities for their students because they recognize the value of the arts in our lives.

Your **local and national legislators** are important contributors to this project as well. Without their support of arts and education legislation, the Maine Arts Commission would not have the resources to offer this and other arts education programs and opportunities. Please let them know of your project, your success, and your appreciation.

Without **parents** who volunteer to help in education and arts projects much learning would not take place. Thank them for their time and support of this important work.

Student designed "Awards of Appreciation" can be used to honor people who have helped out. Thank you notes from students to visiting artists accomplish the thank you and provide writing and communication curriculum opportunities for students. This is true, as well, for notes and photos to school board members and legislators, thus providing lessons in participatory government.

And, on behalf of the Maine Arts Commission, **Thank you — for your work and your commitment to children, to the arts, to education, to your community, and to Maine.**

APPENDIX I: ARTS ASSESSMENT SURVEY

This survey is intended to collect information useful in planning for arts education improvement and will provide background information for measuring change over the years. Information compiled from this survey can become the basis of choices made in arts advocacy activities, and can be included in presentations to businesses, school boards, and potential funding sources.

The Arts Assessment Survey is available on floppy disk in MS Word format, upon request.

General Arts Education Questions

1. In which arts disciplines do you have specialist teachers?

   How many full time teachers?

   How many part-time teachers?

2. Is planning time built into the arts specialist's schedule?
3. Is there common planning time for arts educators in your school/district?
4. Is there common planning time for arts educators with other classroom teachers available?
5. How comfortable are most teachers in your school with integrating the arts into other academic content areas?
6. How often does your district sponsored professional development opportunities in the arts or arts integration for teachers?

Discipline Specific Questions

Visual Arts

1. How many days/week and minutes/class does each grade have of visual arts study?
2. Do you have a separate art classroom?
3. How often is student artwork displayed in the school? Examples:
4. How often are there Art Openings of student work? Examples:
5. How often is student art displayed outside of school? Where?
6. Are there any integrated school units or themes that include visual arts? Examples:

Music

7. How many days/week and minutes/class does each grade have of music education?
8. Do you have a separate music room?

9. Do students create and present their own musical compositions?
   Examples:
10. Are there opportunities for students to perform in the school?
    Examples:
11. What musical performance groups does your school have?

    For which grades?

    Are they elective or required?

    How often do they meet and for how long?

    During or after school?

    What scheduling conflicts must be overcome?
12. What opportunities are there for student music ensembles to perform outside of school?
    Examples:
13. Are there any integrated school units or themes that include music?
    Examples:

Theater

15. Is theater/drama taught in school?

    As a separate course?

    As part of another academic discipline?

    As a co-curricular activity?
    (Drama Club, for example.)
16. Do you have student performances in drama? Please elaborate.

    Who directs?

    Who participates?

    Musical or non-musical theater?

    Original works?
17. What facility(ies) do you have for theater classes and/or student performances?
18. Is this space adequate? Ideal?
19. What scheduling conflicts must be overcome?
20. Is drama/theater integrated into other academic subjects?
21. How much theater would you estimate is integrated in the classroom?
22. What professional development opportunities are available in your district for teachers to learn more about theater education?

Dance

23. How much dance/movement instruction is available in the school or district?

    What style or discipline?

24. Is dance/movement taught as a separate academic subject?

    As a unit of physical education?

    Integrated into music education?

25. How many days/week or weeks/year is dance taught?
26. What grade levels receive dance/movement instruction?
27. What professional development opportunities are available in your district for teachers to learn more about dance/movement education?

Creative Writing

28. In which grades do students study creative writing?
29. What opportunities are there for student creative writing to be read aloud or published for an audience beyond the class? Examples:
30. Do you have "visiting authors" who give writing workshops?

Arts Enrichment Questions

1. Does your school have regular assemblies at which arts activities are presented?
2. Does the entire school participate or are assembly programs age-specific?
3. Do you have visiting artist workshops, presentations, or performances?
4. How are decisions made about which arts disciplines and artists to engage?
5. How are visiting artist programs coordinated with or tied to curricular study?
6. Are visiting artists paid or do they volunteer?
7. Is money included in the school or district budget for visiting artists programs?
8. Are there regular arts related "field trips" (to concerts, performances, museums, art galleries, for example)? Which arts disciplines?
9. Who initiates, decides upon, and funds non-curricular programs and outings?
10. Have you been generally satisfied with what's available for extra arts activities? Any suggestions for change?
11. What efforts are made to introduce students to the arts of a variety of cultures through outside resources or through the teaching of your own school faculty?

Arts Education Funding

1. If funding were not an issue what are the next three things you would do to enhance or improve arts education in the school/district?
2. What changes in budget allocations for education in the arts have there been in the past three years?
3. Have there been extended discussions about arts funding in the school? Any good ideas or results from such discussions?
4. Do parent groups or booster clubs fund arts programs or field trips for students? Examples:
5. What additional resources would improve arts education opportunities for school children?
6. Whom should artists or arts organizations offering outreach programs contact to discuss presenting programs at your school?

Community Arts Resources

1. What arts organizations exist in your community or region? Is there a theater company, an orchestra, a community chorus, an art gallery, a dance company, a museum?
2. What volunteer opportunities, ways to get involved, or possible apprentice/mentor projects are available at these organizations?
3. Are there "group rates" or "pay what you can" opportunities?
4. Can students or families watch rehearsals?
5. What artists or individuals with artistic talents live in your community? Remember to think of all the arts including traditional arts/crafts such as quilting, whittling, storytelling, and weaving.
6. Have these local artists been invited to share their work and ideas with students and parents?

Some communities make a simple catalogue of answers to these questions so people or organizations can be contacted about particular arts projects, needs or opportunities.

APPENDIX II: EXAMPLES AND FORMS

Sample Plans

These three PAL plans from very school systems with very different needs and resources are provided as guides. They are offered as examples and not as a formula for developing your plan. Each sample plan has strengths and weaknesses as a planning document. Each offers a roadmap for the school community's PAL team. It is expected that PAL plans will be reviewed and modified as goals are met or situations change. The PAL Plan can bring new team members, teachers or school committee members up to speed on what has been accomplished and what is envisioned in arts education and integration in the school community.

Partners in Arts and Learning Plan

Mission Statement:

The visual and performing arts programs in the schools of MSAD#16 are designed to nurture in the students an awareness of the roles that the arts play in our and other cultures. Through the visual and performing arts, the students learn skills in creating, performing, and experiencing; they are encouraged to develop aesthetic sensitivity through participating, experiencing, and experimenting. Students are encouraged to develop an awareness of the nature, structure, and meaning of the arts by recognizing and understanding arts concepts and by identifying a wide variety of the arts including the arts of the other cultures and ages.

MSAD#16 Framework for Academic Standards 1997

Year 1 (1998-1999)

Need A:

Survey results indicate the need to re-establish a district-wide committee for the arts. An arts committee successfully coordinated arts enrichment and sought funds to supplement arts programming. Because of a change in administration, this committee has not existed for five years.

Goal I: To provide leadership and long-term planning in the arts.

Objective 1: To re-establish an Arts in Education (PAL) Committee which meets regularly and coordinates arts in education planning for the district. The committee will conduct the needs assessment and prepare a three year plan.

Activities/Evaluation

Activity 1: Establish committee with representation from K - 2, 3 - 5, 6 - 8, and 9-12

Evaluation: Committee membership established:

- K - 2 representative of PTC
- 3 - 5 representative of PTC and parent team leader
- 6 - 8 community member and drama advisor
- 9 - 12 music educator
  administrator

Objective 2: Conduct K - 12 needs assessment

Evaluation: Assessment completed and submitted to ME arts Commission 5/99.

Objective 3: Meet and discuss needs and priorities and develop a three year plan.
Evaluation: Meeting minutes
Plan developed

Need B:

Survey results convinced the PAL committee that we need to encourage the sharing of performing arts within and among our district schools. We believed this was possible during the spring of 1999 and could be accomplished without outside funding sources.

Goal II Aesthetics and Critical Thinking - Shows respect for own artwork and artwork of others

Objective 1: To participate in the presentation of inter/intra school arts performances.

Activity 1: High school jazz band and a Capella groups perform for Hall-Dale Middle School students
Evaluation: 5/22/99 performance

Activity 2: Hall-Dale Middle School drama group performs for Hall-Dale Elementary School
Evaluation: 5/21/99 presentation of *Anne of Green Gables*

Activity 3: Hall-Dale Middle and High School students perform for peers
Evaluation: 6/11/99 performance of rock band for grades 6 - 8

Year 2 (1999 - 2000)

Need: K - 12 survey results confirmed that there is not equity in performing arts offering in our district school. Because of an active PTC at Hall-Dale Primary School, students have enjoyed monthly performing arts experiences. This is not the case at Hall-Dale Elementary School. Hall-Dale Middle School has an active performing arts program, including an annual artist-in-residence program in grade 7. Hall-Dale High School has some performing arts activity and no residencies. Dance instruction is missing in all schools.

Goal I Aesthetics and Critical Thinking -Students reflect upon and assess the characteristics and merits of art works.

Objectives:

Students will be able to:
Explain likes and dislikes of a work of art, music, dance, drama;
Describe the qualities of works of art, music, dance and drama

in relation to the senses of sight, hearing, movement, and feeling

Activities/Evaluation
Activity #1:
K - 2, 3 - 5, 6 - 8, 9 - 12 experience with a visual artist (art exhibit, museum visit, lecture/demonstration with artist, etc.)
Evaluation: Documentation of event
Oral/written response from students and staff involved

Activity # 2:
K - 2, 3 - 5, 6 - 8, 9 - 12 experience with a musical performance
Evaluation: Documentation of event
Oral/written response from students and staff involved

Activity # 3:
K - 2, 3 - 5, 6 - 8, 9 - 12 experience with a dance performance
Evaluation: Documentation of event
Oral/written response from students and staff involved

Activity # 4:
K - 2, 3 - 5, 6 - 8, 9 - 12 experience with a drama performance
Evaluation: Documentation of event
Oral/written response from students and staff involved

Goal II Creative Expression: Students will create and/or perform to express ideas and feelings through dance.
Objectives: Students will be able to:
-Recognize the functions and the expressive qualities of the elements and principles of dance and incorporate them into their own creative works
- Use improvisation to solve problems in dance

Activities/Evaluation
Activity
Dance artist-in-residence grades 6 - 8 and 9 - 12
Evaluation: Performance assessment designed by artist and physical education teacher

Year 3 (2000 - 2001)

1. Continuation of Year 2 (1999 - 00) goals and objectives and activities
2. Expand dance activities to include K - 5 students and staff

Note: In addition to funding from the Maine Arts Commission, MSAD#16 funds K - 12 visual and performing arts enrichment through: school budget, local fundraising; revenues from theater rental, and grant-writing.

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PAL GRANT
Partners for Enrichment
Spring, 1999

MISSION

The purpose of Partners for Enrichment is to provide experience in the arts and other vehicles of enrichment to our elementary school students to enhance the good, basic education they are currently receiving.

PHILOSOPHY

It is our belief that increasing arts experiences for school children strengthens their learning in general, improves higher order thinking skills, self-esteem, and awareness of diversity. For teachers, working in the arts increases the variety of teaching methods, helps connect diverse areas of knowledge, and brings new dimensions to professional life. Arts experiences provide a link between the community and the school, and contribute to the creative life of the entire town. As these experiences prove successful, schools and school boards begin to see the arts as essential, and take on programs themselves.
Our group consists of volunteers from two towns and schools in the same school union. This interactivity helps spread the workload, expands our people-resources, and demonstrates to students and adults alike the benefits of cooperation and the joys of diversity.

VISION

Following the Learning Results for Visual and Performing Arts, Partners for Enrichment wants to see students showing openness, tolerance, and a positive attitude toward new experiences. We would like to increase student awareness of various art forms, and to demonstrate the importance of the arts in history and culture. Repeated exposure to dance programs, drama and storytelling experiences will facilitate changes in attitude and enhanced awareness of the uses of the arts in both teachers and students.

As stated in the Union 69 music and art curriculum, students will learn to be a good audience.

Teachers will generate their own ideas about enrichment activities involving the arts, incorporating them into their yearly curricula, and using these experiences across disciplines with their students. This corresponds to a notation in the Arts Assessment Survey stating that more curricular support for arts integration would improve students' arts opportunities.

ASSESSMENT

Students receive 30-45 minutes of art and music study per week. More arts activities are desired, but are not built into the standard curriculum of every class. Teachers are unfamiliar with resources for arts enrichment, and are too busy to research for themselves. Teachers are solicited and interviewed each year for input and requests for programs. Administration is helpful, but not pro-active with regard to the arts.

Partners for Enrichment has grown from a few programs 3 years ago, to providing every student in Hope and Appleton with one enrichment experience each year. Programs

are evaluated and recorded. Our funding includes donations from a large diversity of townspeople and grants. Our committee is functional and growing.

GOALS

Linking with the Union 69 Arts Curriculum, Partners for Enrichment will create and audience behavior curriculum.

As indicated as a goal in the Arts Assessment Survey, and from repeated teacher requests, students in grades 5-8 will participate in two drama or storytelling programs, involving performance, over the next four years, (a student now in 5th grade will have had at least two of these enrichment experiences by the time she or he graduates from 8th grade).

Partners for Enrichment will institute an annual dance residency for one of grades k-4.

Teachers will be provided with professional development opportunities both through programs at regularly scheduled teacher workshops and from artists who wish to work with teachers specifically in conduction with their residencies. Integration of the arts into the academic curricula will be increased. All these goals are stated in the Arts Assessment Survey.

ACTION STEPS

For students, Partners for Enrichment needs to create a master timetable for the next three years, scheduling the dance, drama, and storytelling mandated for given students at given times.

We will create a simple curriculum on audience behavior, working with the arts teachers.

To help teachers improve the integration of the arts experiences into the regular curriculum, we will solicit from each performer/presenter ideas for preparatory and follow-up activities for each program, and will keep record of these for future use. We will ask for and support teacher development by performers/presenters. Partners will research and present a proposal for professional development in the arts workshop to be given on a workshop day, to be funded by the school union. We will institute regular programs in dance and drama/storytelling to increase curricular integration of the arts. We will also continue annual interviews with teachers for input and evaluations.

TIMELINE

May 1999
-conduct interviews with teachers:
-create master schedule for mandated programs over next three years
-complete specific schedule for 1999-2000
Fall 1999
-create audience behavior curriculum with arts teachers
-schedule professional development experience in conjunction with teacher workshop days
-present new annual programs to teachers and school board
January 2000
-evaluate progress so far, institute any needed changes
May 2000
-conduct interviews with teachers
-assess development of programs and PAL goals
-create specific schedule for following year

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September 2000
-present current programs to school board and teachers
-set up professional development experiences for teachers
January 2001and 2002
-evaluate progress so far
May 2001
-conduct interviews with teachers
-assess development of programs and PAL goals
-create specific schedule for following year
-send final report to Maine Arts Commission

EVALUATION

The schedule of events Partners is presenting will show we have met our goals as to providing mandated activities. To determine changes in behavior as an audience, we will collect observations from teachers and committee members as well as student reports and journals.

We will collect anecdotal information as well as evaluation-form evidence of increased student openness and preparedness for arts experiences from teachers, artists, and committee members, particularly with regard to participation in dance programs and performing in drama and storytelling situations.

We will review the written evaluations from teachers, as well as talk at annual interviews to determine both integration of arts into regular lesson plans and teachers' satisfaction with the programs presented. Teachers generating their own ideas for programs will also indicate increased understanding and use of the arts in their curricula. We will look especially for responses to the annually repeating programs, and the professional development activities, and will provide short forms for all such activities.

Twice a year we will set aside time to specifically recall our goals and check our progress.

SAD #74
PARTNERS IN ARTS LEARNING TEAM
THREE YEAR PLAN

GUIDING VISION

THE VISION OF THE PAL TEAM IS AN ENVIRONMENT WHERE DIVERSITY IN THE VISUAL AND PERFORMING ARTS IS PROMOTED, BUILDS ON EXISTING PROGRAMS AND ENCOURAGES COMMUNITY COLLABORATION AND SUPPORT.

MISSION STATEMENT

THE MISSION OF THE PAL TEAM IS TO PROMOTE, PLAN AND PROVIDE DIVERSE ARTS OPPORTUNITIES FOR THE SCHOOL COMMUNITY OF SAD #74, TO RAISE THE ASPIRATIONS AND QUALITY OF LIFE OF OUR STUDENTS THROUGH ARTS EXPERIENCES, SO THEY MAY OBTAIN LIFELONG ENJOYMENT OF THE ARTS AND APPRECIATE THE ROLE OF THE ARTS IN THEIR DAILY LIVES.

The SAD #74 PAL team is composed of various stakeholders including classroom teachers of the arts, parents, a community business leader, artists, an administrator and a student. In response to the Arts Assessment Survey, the PAL team has designed this three-year plan to meet the needs for arts opportunities in our school community.

The Arts Assessment Survey validated needs for planning time, professional development activities, and spaces for art and performances at the k-8 level. The survey also revealed that scheduling conflicts, a lack of visiting artists projects, a downward trend in the school budget for visiting artists, and lack of staff are jeopardizing our students' education in artistic expression. To meet the needs identified in the survey and attain our Guiding Vision, the PAL team has set the following goals.

- To increase access to arts opportunities for students
- To increase community awareness, support and participation in arts activities
- To provide visual and performing arts activities for students, community and staff

Our three-year plan builds on what we do well. The Maine Dance Institute program, in place for thirteen years, offers students in grades 4-6 dance instruction. In recent years an alumni class of 7th and 8th graders has formed. The culminating MDI activity, *Event of the Year*, boasts two always sold-out performances in May. It is our community's "rite of spring". We plan to extend this concept into a broad cultural arts event, also built around our very popular *Dinner Theater*, and expand the opportunity to actively participate to all students, staff and community members.

The artroom space at the high school is suitable for middle school level students to work with touring artists, and so we are offering activities for 8th graders, as a pilot group, using the high school space. Students are selected by the elementary art teacher for this project, because there is limited time available to use the room.

Summer art programs are also well-attended and have provided two weeks of creative opportunities in the visual arts for all district children since 1986. Offerings in the past have included 1-day projects for parents to work on art with their children. This summer we plan to involve more community adults in doing art through an expanded photography course.

Carrabec High School has on-going student council representation at board meetings. The PAL team has selected its own arts representative to attend board meetings with the student council representatives to advocate for the arts and keep the board informed of our activities.

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Goal I: To increase access to arts opportunities for students

activity	measure of success	catalyst/individual	timeline
YEAR 1			
I. Select student to be arts representative to school board.	Student is selected and attends/ presents at school board meetings.	Emily duHoux	Feb 1999 - Aug 1999
II. PAL members and board reps attend board meetings.	Increased awareness of PAL effort and increased board & community membership in PAL	PAL	Feb 1999 - Aug 1999
III. Coordinate use of high school art room for grade 8 workshop.	Grade 8 students are transported to high school art room for workshop.	Transportation Supervisor Stephanie Campbell, elem art Lucy Johnson, high school art	May 15, 1999
YEAR 2			
I. PAL members and board reps continue to attend board meetings.	PAL attendance at regular monthly meetings and all budget meetings	PAL members rotate	Sept 1999 - Aug 2000
II. Develop budget proposal and present to board.	Board approves budget for ~ 1/2 art teacher visiting artists: $1000, elem $ 1000, high school $500, summer art $250, staff development	PAL Community members Students	Dec 1999 to May 2000
III. Develop a strategic plan to create better space for arts opportunities.	School board supports plan.	PAL, administrators Building & Grounds Committee of school board	Sept 1999 - Aug 2000
YEAR 3			
I. PAL members and board reps continue to attend board meetings.	PAL attendance at regular monthly meetings and all budget meetings	PAL members rotate	Sept 2000 - ongoing
II. Develop budget proposal and present to board.	Board approves budget for ~ 1 art teacher visiting artists: $ 1500, elem $ 1500, high school $500, summer art $500, staff development	PAL Community members Students	Dec 2000 to May 2001
III. Create better space for arts opportunities.	Better space is created.	PAL, administrators Building & Grounds Committee of school board	Sept 2000 - Aug 2001

Goal II: Increase community awareness, support, and participation in arts activities

activity	measure of success	catalyst	timeline
YEAR 1			
I. Create a brochure for summer photography workshop for students and adults in community and include student photographs.	Participant enrollment increases, participants show enthusiasm and pride in their work, attendance at activities, openings and performances increases.	Lucy Johnson, workshop photographers, community members	Apr 1999
II. Establish student public relations coordinator.	Positive publicity in local media.	student.	Apr 1999
YEAR 2			
I. Distribute a student-published brochure of arts events throughout district, solicit community advertisers and thank them!	Arts activities throughout district are coordinated and well-attended.	School administrators PAL students	Sept 1999 - Aug 2000
II. Provide "openings" for student exhibitions & performance receptions.	Positive public response questionnaires, coverage by media.	student	Sept 1999 - Aug 2000
III. Establish and maintain an arts link to CHS or district web page and First Class/conference folder.	Notices read by 20% of the district staff monthly.	Technology Coordinator two students	Sept 1999 - Aug 2000
IV. Continue student public relations coordinator.	Positive publicity in local media.	student	Sept 1999 - Aug 2000
YEAR 3			
I. Continue to publish brochure.	Increased numbers of brochures are picked up at events, and numbers of sponsors increases.	School administrators PAL students	Sept 2000 - ongoing
II. Continue openings and receptions.	Positive public response questionnaires, coverage by media.	student	Sept 2000 - ongoing
III. Continue to maintain webpage.	Notices read by 50% of the district staff monthly.	Technology Coordinator two students	Sept 2000 - ongoing
IV. Continue student public relations coordinator.	Positive publicity in local media.	student	Sept 2000 - ongoing

FINAL REPORT FORM PARTNERS IN ARTS & LEARNING

Grant # _____

Grantee _____

Address _____

City, State, Zip _____

Contact Person _____ Telephone _____

SUMMARY

In 1-4 pages, summarize the activities undertaken as a result of this grant. Report on arts activities supported by both the MAC PAL grant and your matching funds. (Example: Five PAL Planning meetings, three lecture demonstrations with the Pennsylvania Ballet, one community performance with students and guest artists, two professional development workshops and 12 student workshops with guest artists.) Please list your guest artists, their art discipline and where they are from.

BUDGET

Please complete the budget. Report on arts activities supported by both the MAC grant and your matching funds.

EXPENSES		MATCH	
Artist(s) fees:	_____	Applicant cash:	_____
Publicity:	_____	*(line item in school budget)*	_____
Brochure design/printing:	_____	Private donations:	_____
Other cash expenses:	_____	*(PTA/O, businesses,*	
(travel, lodging, supplies,		*car wash, talent show)*	
materials, rentals)		Federal funds:	_____
Consultants:	_____	*(Goals 2000, IASA, etc.)*	
Workshop leader(s) fee:	_____	Tuition/workshop fees:	_____
Teacher release time:	_____	Admissions:	_____
Administrative costs:	_____		
Conference registration:	_____	Subtotal:	_____
		(your match)	
Total expenses:	_____	MAC grant:	_____
		Total income:	_____

Total in-kind contributions: _____

(Cash value of any non-cash contributions from your organization/ community for this project.)

Total number of students who participated in this project: _____

Total number of teachers who participated in this project: _____

Total number of artists who participated in this project: _____

Total audience, participants, students, etc., who benefited directly from this project: _____

Please return to: Nancy Salmon, Maine Arts Commission, 25 SHS, Augusta ME 04333

MEDIA TIPS

Know what your story is. Are you trying to publicize an event or are you looking for an in-depth story about a person, place, event? Why should this story be covered and how. Local media generally are looking for a local angle, so find a local connection.

The press release is the key method of getting information to the media.

- Keep to one page, one side, double spaced.
- Answer: Who, What, When, Where, Why and How. All the details—Price, Time, Place.
- Write concisely, avoid adjectives, opinions, puffery or flowery language.
- Put additional information on a separate page.
- Make sure there's a name and telephone number for the editor to contact for more information.

Photos

- If you have a photo, enclose it with the release. On a sticker on the back, give the who, what, when, where, why and how information. Identify people in the photo. If you want the photo returned, make sure it is clearly labeled on the back with: Return to: name, address, zip.
- If you want a photo taken of a rehearsal, person, or event, call the newspaper and ask if that can happen. Try to call at least a couple of days in advance.
- Avoid "grip and grin," check-passing, ground-breaking and group shots.

Know who to contact. If it's a business story, send information to the business editor; an arts story, the arts editor; if in doubt, send it to editor. Update your mailing list at least once a year to make sure you have the name of the person currently in the editor position.

If you're promoting an event, send a separate release to the calendar editor. No need to elaborate here, just the basics. Send a different photo than that accompanying the release, if available.

Find out lead times for coverage. Front section news is generally breaking news. Second section is often softer news; cover stories for second section features may be assigned as much as four to six weeks in advance for a daily newspaper, longer for weeklies or monthlies.

Always look for the bigger story: Does your event illustrate a trend? a new direction in education for your school system? a new way of thinking about the arts or a segment of the arts? Does it involve familiar faces in new ways or new faces in familiar ways? Does it reach across the community in a new and different way? Will it have an impact beyond the arts?

SAMPLE PRESS RELEASE

The Maine Arts Commission encourages you to send a press release to weekly and daily papers in your region each time you plan to meet or sponsor an arts activity/event. Your press release should be typewritten on letterhead (your PAL team's or school's, if appropriate), timely and accurate. Including a photo will increase your chances of receiving publicity. Personalize the release to fit your needs and the character of your team.

FOR IMMEDIATE RELEASE: **(Date)**

CONTACT: **(Name, Title, Phone Number)**

(Your school system's name) **AWARDED PAL GRANT**

TOWN – _____ (Your school district) has been awarded a _____(dollar amount) PAL grant from the Maine Arts Commission. PAL grants are awarded to school systems in different areas of the state on a rotating basis. Money is to be used to increase arts education opportunities for students, their teachers and communities. A PAL team will be convened to survey the opportunities already available in our school communities and create a plan to address gaps between what is available and what will help students learn.

Paragraph #2 **Quotes** from your superintendent or spokesperson regarding the importance of arts education and details of how your planning process and use of grant will be accomplished.

Paragraph #3 **Brief description** of your PAL team or how people can get involved.

APPENDIX III: PAL REGION MAP

APPENDIX IV: ARTS EDUCATION WEB SITES/E-MAIL

Maine Arts Commission: a state arts agency supporting the arts throughout Maine.
www.mainearts.com/

Maine Alliance for Arts Education
maae@acadia.net

Maine Alliance for Media Arts
hueyfilm@nlis.net

Maine Art Education Association
Trudy@usm.maine.edu

Maine Department of Education
state.me.us/education/homepage.htm

Maine Music Educators Association
Faith_E._Varney@onf.com

VSA Arts of Maine
www.artsaccessmaine.com
www.artexhibitmaine.com

National Organizations Web Sites

Americans for the Arts
www.artsusa.org/

American Music Co.
www.amc-music.com/

Arts Education Partnership
www.aep-arts.org

Getty Center
www.artsednet.getty.edu/

Kennedy Center for the Performing Arts
www.artsedge.kennedy-center.org/

National Assembly of State Arts Agencies
www.nasaa-arts.org/new/nasaa/index.html

National Endowment for the Arts
www.arts.endow.gov/

NY/Artswire
www.artswire.org

US Department of Education
www.ed.gov/
www.ed.gov/pubs/ArtsEd/

WriteNet
www.twc.org

This section is offered to assist those people not yet accustomed to working as teams. Information about developing and sustaining community advocacy coalitions is available from many organizations and sources. The following information has been gleaned and modified to fit the spirit and goals of the Arts in Education Program and, specifically, the PAL grant goals and processes.

Getting the Word Out

A key to the success of PAL teams, planning, the PAL Plan and, indeed, arts education support, is broad community and school involvement. Share the excitement! Let people know about PAL so they can get involved and help create the success of expanding arts in education opportunities in the schools and communities. To keep the community up-to-date, report in some way on PAL team activities and progress every month. The PAL team needs to become a household name in the school system and community.

Write

School newspaper — a paragraph about **your** PAL grant and the PAL team. Local newspaper — press releases or a letter to the editor will give a local perspective to this project.

- what has been discovered through the Arts Assessment Survey
- what is already going on in arts education in the school and community
- what does the PAL team want to improve or support
- what do students want to study in the arts

Report

Parent/Teacher organization — are concerned about good education and PAL can help

Arts/music booster clubs – can be natural advocates and supporters

School board or committee — let education decision makers become knowledgeable and involved

School staff/faculty meeting — to garner interest and help in creating arts opportunities

Service clubs — the Lions or Rotary Clubs, for example, let the business community know about the goals or initiatives of the PAL project.

Electronic bulletin board — post announcements and/or minutes

E-mail group — create a "group" of people who should know about the progress of the PAL team and arts education plan.

Speak

Student concerts or presentations — let people know, briefly, what PAL is about

Professional arts events — especially those which are sponsored through the PAL grant

Service and professional clubs or gatherings — local merchants associations

Remember to share information about PAL with other groups you are involved with. Many groups are working on issues of at-risk young people. Increasing arts opportunities is one way to help support young people and offer healthy alternatives. Church congregations, for example, might want to know about the goals of the PAL Plan. Include information about PAL activities in church bulletin announcements.

See Appendix II — Media Tips and Press Release Format

CREATING A PAL TEAM

Successful teams, those that get their work done with joy and efficiency, have several characteristics in common: members want to be included on the committee or team; members have some control over how the group is organized; there is a sense of openness, honesty and respect; and, the work gets completed. **Inclusion, control, openness, and performance** are elements of successful working teams.

1. **Inclusion** - members want to be included because the group has the hallmarks of success: a clear and worthy purpose; recognition and support from the outside; and its members have the background, knowledge, and ability to work together to get the job done.
2. **Control** - members have some control of how the group is organized and operates. Agendas are made, responsibilities are set, times and locations of meetings are established, work is allocated so that it is challenging but not overwhelming. Operating procedures are formulated so that individuals can make genuine contributions and can help the group reach its goals.
3. **Openness** - there is mutual respect, openness, teamwork, and honest communication among members. Members are friendly, mutually supportive and the leader is respected. There is a sense of confidence and creativity in the team's work and its ability to work together.
4. **Performance** - this team gets the job done.

Team Development: Creating the Ensemble

Every person who joins a committee or team wants to accomplish something. Team members share the vision and goals with others on the team. Members may be apprehensive, however, that their work together will not be successful, that the mission won't be accomplished, that the team will not coalesce into a vibrant, knowledgeable, and active group.

It is important to talk about both hopes and concerns early on and to agree on a mission and some basic operating principles and rules. If these basics are not addressed with each member having a voice, any success will be halting and compromised, at best.

There are four recognized stages of team development: Forming, Storming, Norming, and Performing. They are necessary processes for successful team building.

Generate widespread interest in, and support for, arts education as a way to bring the community together and to keep the value of arts education foremost in everyone's mind.

Forming

Are we an orchestra, an ensemble, or a trio; and what kind of music shall we make?

The goal here is for members to decide that they want to be counted in as a team member; to be included. Orientation is a good way to begin.

- **Clear and worthwhile goals**
  Increasing arts opportunities for our children and community is the stated goal of the PAL program. Are these the goals each of you think are worthwhile, goals that you can help to accomplish in your school and community?
- **Outside recognition and support**
  Your superintendent has already bought into your committee and its work at some level. The Maine Arts Commission is supporting your efforts with information, staff contact and support, as well as funding.
- **The right members**
  Do you have the right players; people who have the experience, knowledge, ability and flexibility, willingness, and perseverance to work together and get the job done?
- **Life outside the committee**
  Committee work should not interfere unduly with other aspects of team members' lives; rather, committee work should enhance and add richness to them. Membership on the committee should meet individual goals (knowing more about the school, meeting artists, getting to know your neighbor, for example) as well as the team's overall mission.

This stage of team building is completed when people have made a personal decision to be a part of the group and to share the work. There are often feelings of delight that everyone in the ensemble is great and easy to get along with, the team has the right people it needs, and that this mission can be accomplished in no time flat.

Storming

Who is the conductor, and who is the rehearsal director? Who are the musicians? When, where, and how often do we rehearse and perform? WHO decides?

This phase of team development deals with control and organizing. When, where, and how often are meetings to be held? What is each member's role and responsibility? How are minutes to be kept and distributed? Who sets the agenda? How will decisions be made? These are the mechanics of how the group will function.

Everyone needs to have a voice in these basic decisions and to share the responsibility for making them. The group must organize itself in a way that allows each member to be effective. This process is not always comfortable, and people may feel vulnerable, even defensive. Consensus on the mechanics of running meetings, reporting to each other, and supporting each other's efforts must be reached for the group to function effectively and efficiently.

At the conclusion of this phase of ensemble building, each person should have the sense that his or her personal concerns about control and effectiveness have been resolved.

Norming

The ensemble is tuning.

Trust and openness are increased due to some agreed-upon rules of working together. In this stage of team building, members need to establish open communication. There must be assurances that everyone's voice and ideas are heard, that differences will be managed openly and respectfully, and that decisions are made with mutual support. Some codes of conduct or ground rules, agreed upon by all members, can help this process.

Teams work best when they discuss and agree upon codes of conduct that their members think are helpful. For example: take turns, don't interrupt and don't hog the floor, treat every idea as valuable, each person has equal opportunity to be heard. Post your codes of conduct at each meeting as a reminder for each participant.

Performing

The ensemble is well balanced. Solos and duets are heard clearly when called upon and the ensemble work is a harmonious blend. The performance is brilliant.

At this stage of team development, genuine agreement has been reached on the team's reason for being, its organization, and how members work together to accomplish goals. At this point, the primary concern of the team is getting the work done, well and with joy.

These four stages of team development are natural and predictable. It is important to note that teams, like musical ensembles, take different amounts of time to develop through these four stages of growth. When new members are added or members leave, the team may need to revisit stages of growth and reach new agreements about how work is managed and how decisions are made. Trust must be created, and codes of conduct must be agreed upon. This is similarly true if circumstances or leadership changes.

Effective Meetings

Meeting can build morale and membership in a group and allow for coordinating tasks, schedules, and events. Meeting can be productive and fun or rambling, dull, and a waste of time. Effective meetings have a clear purpose, generally, to accomplish one or more of the following:

- to share information;
- to make decisions;
- to divide the group's workload;
- to find new solutions or discover the roots of problems;
- to build membership or morale; and/or
- to accomplish the group's goals.

Having a purpose for a meeting is extremely important. People attending can think ahead about what they can offer or what questions they may have. What is to be done or accomplished? Should the meeting be face to face, by phone (a conference call), or by e-mail? Who should be at the meeting? How long should the meeting be ? Where will the meeting be? What are the agenda items? How will each agenda item be handled? How will the group make decisions? Who has the final say? What happens after the meeting?

The PAL guidelines require that decisions about arts opportunities be made with the participation and agreement of a group of people thinking together about students, the community, and the arts.

Divide the following responsibilities among team members:

Planning the Meeting

Planning the meeting provides direction, prioritization of goals, and development of a realistic time frame. Involve other people in planning the meeting to maximize information and create a sense of ownership. Include at least one other person as a sounding board for your ideas.

Choose a team leader (contact person) or PAL Committee chairperson, and a Meeting Facilitator. These might be the same person but not necessarily. There should be one person in addition to the superintendent who can be contacted for information about the school district's PAL team.

Create an Agenda, which is the list of things to be accomplished at this meeting. Sharing responsibility for creating the agenda allows more people to own the meeting and build skills. Be realistic about what you can accomplish in the meeting time.

A typical agenda might include the following:

- welcome and introductions;
- review proposed agenda (encourage questions that clarify items or additions);
- review minutes/notes from your last meeting;
- reports on tasks accomplished, efforts made, or other homework from the last meeting;
- next steps, problems/challenges to deal with;
- time for next meeting, if needed; and
- evaluate meeting, review accomplishments.

Some agendas include work time or study hall in which team members can do a task together or break into small groups to work on something.

Decide on an order and an amount of time for each item. Put some quick, easy items near the beginning to give everyone a sense of accomplishment and energy. Items that need a decision or those that are controversial should be near the beginning so that they are addressed while people still have energy. End with short items or a review of what has been accomplished.

Monthly Meeting Agenda, below, suggests ideas for eight PAL team meetings.

Notify people at least two weeks in advance of the meeting time, place, and agenda. If notices are sent via mail or e-mail, a follow-up phone call can assure that the mail was received, encourage attendance, and allow for necessary adjustments in agenda or meeting design.

The meeting place is an important consideration. People need to be physically comfortable in order to work well. Choose or arrange a room that is comfortably warm (or cool), well lighted and ventilated, relatively free of distractions, and accessible (centrally located, available parking, no stairs).

Staffing the Meeting

Several roles need to be filled in order to make the meeting productive. People may change roles from meeting to meeting in order to build skills and share responsibilities among participan'. If it hasn't been decided in advance, select the following:

- a facilitator, the person who is responsible for moving people through the agenda;
- a recorder or minute taker, the person who records major discussion points and all decisions, tasks, and who is responsible for tasks; and
- a time keeper, the person who alerts the facilitator when time allotted for each agenda item is nearly used.

The Meeting Facilitator

- maintains the focus of the discussion by limiting discussion that is not on the topic ("That's an interesting story but let me bring us back to...");
- encourages each member to participate by asking for ideas from quiet people and asking more active people to wait until others get to speak;
- asks questions if ideas or suggestions seem unclear;
- stays impartial and non-judgmental about what is being discussed; focus instead on how it is being discussed;
- strives to resolve conflicts so that all viewpoints receive fair consideration;
- makes sure that agreements are clear and based on complete information;
- pushes to achieve the best possible results from each meeting; and
- thanks people for their contributions (time, ideas, work, skills, for example).

Conducting the Meeting

1. **Arrive early and set up the room** so that everyone can see each other.
2. **Write the agenda on the blackboard** or on flipchart paper so that everyone can follow the progress. Check items off as they are completed during the meeting.
3. **Start on time.** If you must delay a few minutes explain why. This shows respect for team members and their time.

Make sure everyone knows each other.

Determine or review meeting ground rules. Examples follow but each committee should decide its own ground rules:

- allow only one person to speak at a time;
- give full attention to speakers;
- criticize ideas or dispute issues, not people;
- deal with differences of opinion openly;
- deal with conflict directly, use it to get at best thinking and solutions;
- treat every idea as valuable.

Select the staff (facilitator, time keeper, note taker) for this meeting.

Review the agenda and agree upon a time allotment for each item.

Allow enough time for discussion and alternative viewpoints.

Assign tasks to be done, by whom, by when, and reported to whom (Steve and Mary Lou will call the local newspapers by Thursday to find out how to get stories about PAL in each month, write the first press release the following week, and report at next meeting).

Review all decisions and make sure assignments are clear. Who will distribute minutes to all members and contact those who were absent? Next meeting?

4. **End on time.** This, too, shows respect for the members and their time.

Committees or groups that are able to honor and hear each member's contributions, use everyone's time well, make decisions and move forward, are a joy. People want to be a part of such committees. These committees have a sense of purpose, are energizing, and fun.

Monthly Meeting Agenda

The following schedule is to be used as a guide. Groups work more slowly or more quickly based on a number of variables. Generally, though, this is a workable planning process.

Meeting 1: Getting to know you and laying the foundation

- Greet each other and introduce yourselves. Say something about how the arts are important to you and what you think you will be able to contribute to this team.
- Decide how meetings will be run and how decisions will be made (consensus, majority, whoever is present decides as long as there is a quorum...). *See Making Decisions, below.*
- Determine the roles of the committee staff (facilitator, time keeper, focus person, note taker, mailperson).
- Discuss the committee members' visions for and philosophies and beliefs about arts education.
- Draft a vision/mission statement and guiding principles that reflect your beliefs and that can be used as touchstones as work is accomplished over the next several months. *See Planning Process Steps and Tools below.*
- Review, briefly, what has been accomplished at this meeting.
- Assign tasks to be completed before the next meeting (Julie and Dan will contact the PTA/O president for support, or review and complete an assigned section of the Arts Assessment Survey, for example).
- Decide on next steps. Confirm time and place for next meeting. Set an agenda for the next meeting.

Meeting 2: Assessing school and community arts resources

- Review and complete the Arts Assessment Survey which catalogues arts opportunities that already exist in the school district. Complete a survey for each school to get a better picture of the district community. *See Appendix I.*
- Decide how and where this information will be stored. Who will have access to it? What are some future uses of this information ?
- Homework: Contact others for information about available arts opportunities (question local arts presenters, colleges, galleries, PTA/O, etc.) and include that information in the assessment.
- Let the community know how the PAL Committee is progressing.
- Review meeting accomplishments and assign tasks to be completed before next meeting.
- Decide on next steps. Assign any tasks to be done before the next meeting. Set an agenda for the next meeting. Confirm time and place for next meeting.

Meeting 3: Filling in the holes

- Report on survey results and available arts opportunities to school board or school committee.
- Discuss arts education needs and arts opportunities that are missing from your children's education.
- Brainstorm ideas about how to use existing resources more effectively; how to increase, share, or diversify existing resources; activities and resources that could be added. Prioritize each list. *See Planning Tools below.*
- Decide who will present, as well as how and when to present, survey findings to the superintendent, principals, other teachers, school board, newspaper, PTA/O, and the larger community.
- Review meeting accomplishments.
- Decide on next steps. Assign any tasks to be done before the next meeting. Set an agenda and confirm the time and place for the next meeting.

Meeting 4: Turning ideas into plans

- List the top priorities and needs as goals. *See Planning Tools.*
- Write action steps for each goal.
- Consider the cost (in time and money) of each step in each goal.
- Rough out a timeline and responsibility map (who will do the work) for each action step.
- How will you document your progress.
- Evaluate the success of your plan and any arts activities you undertake. How will you evaluate?

Congratulations! The Vision and Mission Statements (from Meeting 1), Goals, Action Steps, Timeline and Responsibility Map, and Evaluation are your draft 3-year PAL Plan. Plan some refining time after receiving feedback from people who have not been working on the PAL committee/team.

- Share this plan with others, and ask for helpful feedback about your work and the draft plan.
- Send a copy of the draft plan to the PAL staff at the Maine Arts Commission for comment.
- Review meeting accomplishments.
- Decide on next steps. Assign any tasks to be done before the next meeting. Set an agenda and confirm the time and place for next meeting.

Meeting 5: Fine tuning and taking it on the road

- Adjust the 3-year PAL Plan based on additional community and Maine Arts Commission comments, if necessary.
- Complete the timeline for implementing plan.
- Submit the PAL Plan to the superintendent

- Following any revisions submit your completed PAL Plan to the Maine Arts Commission. Plans are reviewed during the first week of each month. Remaining grant funds for your school system are released when the PAL Plan is accepted.
- Create a budget for implementing the Year 1 goals and allocate the remaining funds.
- Begin Year 1 action steps. Break into smaller work groups. The "buddy system" is a helpful way to work. (Teams of two or three call each other regularly to see how each is progressing; a support system).
- Determine next steps, assign any homework, and set the agenda for the next meeting.

Meeting 6: Documenting and evaluating the progress

- Continue implementing the Year 1 Action Steps.
- Remember to document activities with photos, newspaper stories, press releases, photos of original art work, video recordings, comment journals, etc.
- Evaluate each activity. Distribute evaluation forms for each event (consider students, parents, teachers, and artists).
- Decide on next steps. Assign any tasks to be done before the next meeting. Set an agenda for and confirm the time and place for the next meeting.

Meeting 7: Submitting the final report and looking to the future

- Collect evaluation materials and complete an evaluation of the process and the arts activities.
- Provide information or complete the Final Report for the Maine Arts Commission. *See Appendix H*
- Decide how to and who will carry out the Action Steps for years two and three of your plan.
- Assist in getting additional people on board for next year's work.
- Decide what additional work this committee wants to do.

Meeting 8: Celebrating the arts and all the hard work

- Celebrate. Notice the accomplishments. Review the successes. Applaud all of the hard work.
- Take yourselves to lunch, or dessert, or sit around together and brag about what went well, what you learned, what you enjoyed.

You have expanded arts opportunities for youngsters and for your community. You have created a direction for the future of arts education in your school system.

Thank you for your work and for your commitment to children, to the arts, to education, and to your community.

Making Decisions

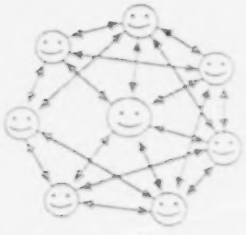
Listed below are several ways for a group to make decisions. Each way has value, depending upon the situation. Three variables are often at work in making decisions: the amount of commitment needed from the group, the level of quality of the decision, and the time available to decide. It takes a group longer to reach a decision than it takes an individual. However, when the full team has decided, there is greater commitment to the decision. There are occasions when decisions need to be made fast and the "buy in" and quality are less important than timing. The following is a continuum of decision-making styles .

Autocratic

Oligarchy

Majority

Consensus



Facilitation Tools and Techniques, US National Guard

1. Autocracy - Decision by one. Useful in emergency or extreme situations. Very quick. Low commitment from others.
2. Oligarchy - Decision by a few. Useful when experts focus on a narrow problem. Relatively fast. Commitment from a minority.
3. Democracy - Decision by majority. Generally useful. Slow. Commitment from at least 51%.
4. Consensus - Decision by all. Highest commitment. Best quality, if there is lots of time.

Teams are held together by the individual members commitment. Important decisions need commitment from the full team. Consensus requires a degree of agreement and commitment from all members of the team. The minimum level is "I can live with this decision" (even if I'm not excited about it). PAL team members can hope for, but cannot always expect, "I completely and passionately agree to this decision."

Reaching consensus is sometimes challenging and time consuming. Keep the following in mind as the PAL team works toward consensus:

- focus on issues, not people;
- listen to hear (pay attention to non-verbal cues and address them);
- keep the big picture in sight; and
- notice the difference in "ends" and "means" (often people want the same thing but have different ideas of how to get what is wanted).

Consensus Advantages

Increases participation and involvement
Airs diverse perspectives and options
Improves decision quality
Allows for shared risk
Increases commitment to carrying out decisions
Increases team cohesion
Encourages confidence in "rightness" of decision
Builds negotiating skills .

Consensus Limitations

Requires more time
Requires more patience
Merging of ideas is necessary
Requires careful listening

Results Planning Process

Results Planning (sometimes called Back Planning) is a preferable and productive planning method. It begins in the future and works back to the present. It allows focus on planning **toward** the results, the environment and goals rather than **away** from the current situation. What do you want arts education to look like in the schools in three years? What will teachers, students, community members, administrators, school board members be doing and saying about the arts, arts education, and student learning as a result of PAL planning efforts and activities?

Once the future (the Vision Statement) is created or identified, then the task is to determine what needs to be done differently to reach the envisioned future.

The following chart compares Results Planning with another model that is often used.

COMPARISON OF TWO PLANNING MODELS

Results Planning	**Front End Planning**
This approach begins with questions such as:	**This approach begins with questions such as:**
Where would we like to be?	What's wrong with where we are?
What would people be doing?	What are the problems?
How will we know we're successful?	What are the causes of the problems?
What would be happening?	Who's to blame?
	How have we done this before?
The characteristics of this approach are:	**The characteristics of this approach are:**
Positive attitude;	Negative attitude;
Focus on desired results, improvements;	Identifies blame, problems, causes;
Focuses attention on the future;	Emphasizes the past;
Focuses on results, providing direction;	Finds problems with people, budgets, facilities;
Reveals what could be happening;	Identifies the status quo;
Less personality oriented, more objective;	Preoccupation with self vs. others;
Forces people to develop new strategies.	Allows people to continue unproductive models.

We're all going to get a future. Planning helps us get our preferred future.

Planning Process Steps and Tools

This is a circular process as illustrated on the next page.

Vision: What does your PAL team want the community/school arts program to be in three years? Imagine your school community with the arts program you envision. What will students be doing? How will teachers be different? How will the school environment look, sound, and/or feel? A shared vision helps focus the PAL team and links team members to each other, the community, and the work ahead. Spend some time comparing individual visions and coming to some agreement about a shared vision.

Mission or Purpose Statement: This is a broad, guiding statement that tells why the PAL team exists. The Mission Statement should be based on the school system's mission and the Learning Results. It does not detail the specific accomplishments envisioned or tasks to be undertaken.

Philosophy Statement/Guiding Principals (optional): This is a statement of the PAL team's beliefs about the arts, education and/or learning; how parents, teachers, students, community members live and learn together. This statement helps the PAL team members and others remember the meaning behind their work.

Assessment (Arts Assessment Survey): This is an inventory of what exists now; the activities and the resources already available in arts and arts education. The Assessment informs the 3-year plan. Comparing the inventory of what is available to the Vision and Mission will point out gaps between what is and what is needed and wanted in arts opportunities and resources. The PAL Plan can be built around filling these gaps.

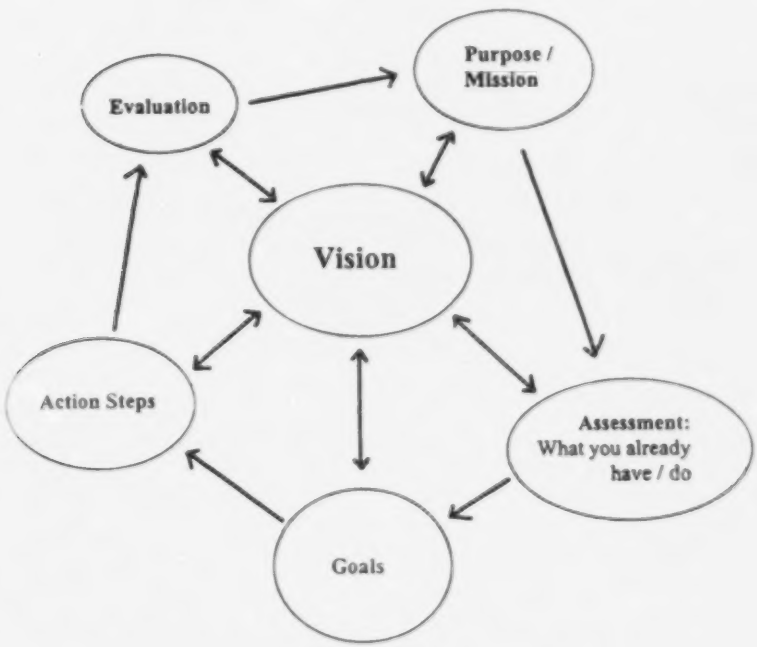
Goals: Outcome-based statements of what the PAL team wants to have changed, supported, or begun. These goals are the differences between a Vision and the Arts Assessment Survey written as statements. Goals are what the plan will accomplish in terms of changed learning environment, behavior and attitudes, and skills developed in students/teachers. Goals must be measurable.

Action Steps (or Objectives): These are "how to do it" statements. Each goal will probably have several action steps. Action steps are tasks that lead to achieving the goal. These may include specifics such as providing artist residencies, professional development workshops, or presentations at school board meetings; writing articles and letters to the editor; or hosting Arts Career Days, for example. Action steps are easily identified as achieved.

Timeline/Responsibility Map: This is a written notation of when action steps are to be achieved and by whom. This can be done as a checklist, a chart, or minutes of a meeting. A visual representation can be helpful to many people.

Evaluation: Informally, we frequently evaluate work and measure its success. Both formal and informal evaluations are important and absolutely critical to the PAL grant process. Formal evaluations are tied directly to goals. The evaluation helps to document when goals have been attained or to decide what modifications are necessary in the 3-year plan to reach the goals.

Evaluation may be done through questionnaires, interviews, or observations, but an evaluation process must be detailed in the 3-year plan submitted by the school system's PAL team. The evaluation process designed by the PAL team should include both qualitative and quantitative evaluation components.



Graphic developed by David Webster and Eli Dale for Stewardship and Board Development Workshops (1997).

Planning Tools - Brainstorming, Clustering, Prioritizing

Brainstorming is used to help a team create as many ideas as possible in as short a time as possible. Following a brainstorming session, the next step toward planning is to cluster and prioritize ideas.

Brainstorming Guidelines

- Set a time limit (10-20 minutes depending upon the size of the group).
- Write all ideas on a chalkboard or flipchart so that everyone can see them.
- The goal is to get many ideas on the board. Quantity not quality at this point.
- Ideas are NOT evaluated or judged. All criticism is ruled out.
- Build on the ideas of others. Pool your creativity.
- Stay focused on a single topic or issue. Try not to skip around to various problems.
- ALL ideas are worthwhile. Wild ideas are expected in the spontaneity that happens when people suspend judgment.
- Save any discussion of ideas for later. Record the ideas now.

Brainstorms: Storming a problem with our brains. The term was coined in 1939 by Alex Osborn who was looking for creative ways to sell his product to clients.

Two Ways to Brainstorm

Round Robin: Each team member takes a turn offering an idea. Members who don't have an idea at the moment "pass." A complete round of passes is the end of the session. The advantage to this method is that less assertive participants get an equal chance to contribute. The disadvantage is that it is a less spontaneous process.

Freewheeling: Team members call out ideas as they think of them. Lulls happen naturally and should be allowed. Good ideas often happen after the lulls. Piggyback on previous ideas. The advantage to this method is the spontaneity and creativity as members build on each other's ideas. The disadvantage is that less assertive members may not speak up.

Following a successful brainstorming session, many ideas will be available in a very random fashion.

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Clustering

Put similar ideas together so that there is a sense of major topics, concerns, ideas or solutions. Not all ideas will fit into clusters. Do not force the fit. "Stand alone" ideas should stand alone, but not be discarded.

Clustering can be done in a number of ways. One technique:

- write each idea on separate pieces of paper or Post-it notes;
- team members working together put single Post-it ideas together with similar ones (this can take 15-25 minutes if everyone is on their feet and active);
- create some "headings" that describe or identify the major cluster topics (write the headings over or next to its cluster so that everyone can see and agree); and
- make headings for the stand-alone ideas.

From this point, clustered ideas might become written as Goals, Action Steps, or Solutions, for example, depending upon the purpose of the original brainstorming session.

Prioritizing

It is always necessary to determine what to do first, second, etc., simply because everything can not be undertaken at once. Often a logical sequence will be evident because one part must be completed before the next can begin. Sometimes it is a good idea to do the easiest thing first, or to do the thing people are most excited about first. However, when there are competing interests and no sequence is evident, then prioritizing is necessary to determine what should receive attention, energy, or money, first. One technique:

- write the major ideas/actions, one to a piece of paper, and tape them on the wall or spread them out on a table;
- give each committee member a different colored marker or sticky dots;
- each team member can vote as many times as there are idea options (ideas on single pieces of paper); and
- the option with the most marks/dots is the first priority, the second most is the second priority, etc.

Funding Strategies

The immediate goal may be to raise money for an event, but the PAL team should also be looking to build relationships and an on-going resource bank. This aspect of networking is a way to meet new people, improve the community, have fun, and feel success. It is important to keep both the tangible and the less tangible goals in mind. People who are asked for money or help for a project will probably have similar tangible and intangible goals. The more you can inter-connect these goals, the more successful fundraising will be.

Look at all fundraising possibilities (grant writing, individual fundraising letters, business fundraising letters, fundraising events). Get ideas from other people and organizations. How do they raise money, goods, and goodwill? What can be learned from them?

Detail steps for each possibility (grant writing: research possible grants, deadlines, etc.)

Determine which approach will be most fruitful given available resources.

Create a fundraising plan.

Let the school board(s) know what is being planned.

Let everyone know:

- who you are (individual or group)
- what you are doing
- why it is important to you
- why it might be important to them
- how much it will cost
- what you need from them
- how you think they can contribute (money, food, advertising space, meeting space, ideas they have). If nothing now, may you keep them on your list and informed about your project, or are they just not interested?

Thank people/businesses for their time and contributions.

Invite them to participate (come meet the artists, introduce the artist, attend the concert, participate in the workshop).

All of us want to help humanize our world, to make it a more comfortable place, and to leave it better than we found it. And, we want to have meaningful relationships with other people along the way. Asking people to get involved with arts education offers all of the above.

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Grant Resources

Maine Alliance for Arts Education, Augusta (state office)	338-1225
Maine Arts Commission, Augusta	287-2724
Maine Community Foundation, Ellsworth	667-9735
Maine Department of Education, Augusta Literacy Project School to Work monies Goals 2000 or school improvement plans Titles IA, IC, II, III, IV, VI, VII (Federal education programs administered by the Maine Department of Education)	287-5800
Maine Grants Information Center, Portland	780-5029
Maine Humanities Council, Portland	773-5051
Maine Initiatives, Augusta	622-6294
Maine Office of Substance Abuse Prevention	287-2595
New England Foundation for the Arts (NEST program)	(617) 951-0010
VSA Arts of Maine, Portland	761-3861

Your school or district: Goals 2000 monies, Eisenhower Fund (Title II), Titles IA, IC, III, IV, VI, VII (Federal education programs administered by the Maine Department of Education and distributed to your local schools)

Block booking (cooperating with other schools or presenters who are hiring the same artist often reduces the cost per performance or workshop.

Fundraising Events

- Auction art works, classes or concerts (student, adult, professional work)
- Cabarets (rather than band concert night, invite other communities to perform with you)
- Raffles (of pieces of art, concerts, services such as three watercolor lessons)
- Commissioned art (student work: clay relieves or drawings of a home or business; two serenades for someone's birthday)
- Desert and concert "soirees" or parties
- "Pennies for Arts" - for one month invite people to give any pennies or loose change found in their cars, pockets or drawers for arts projects and supplies. One community raises $2000+ each year this way.

Combine the fundraising activity with something that is already going on, especially where large numbers of people gather. Be bold.

BE BOLD.

MAINE ARTS
COMMISSION
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